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*"The Museum is a model of an early Christian basilica" and the McManis organ is housed in a semi-circular apse; some of the materials have been retained from another organ, which may account for the unusual console—or that console may be due to the general Museum idea.*

# The American Organist

MARCH, 1951

Vol. 34, No. 3 - 25¢ a copy, \$2.00 a year

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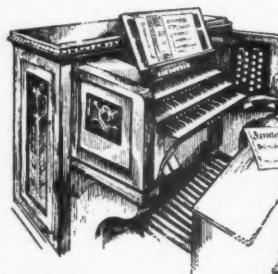
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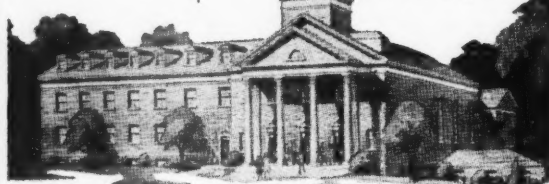
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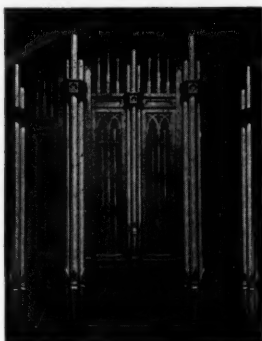
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As an example, with all the effort of those whose approach to the organ has been coldly scientific and concerned with rationalizing "substitutes," overwhelming evidence remains that the sound of organ pipes is, necessarily as well as traditionally, a functional part of the Church and the Temple.

The current condition of civilization certainly underlines the necessity for recognizing, by thought and action, that the existence of religion is at stake. As with the organ, there is no monetary or scientific substitute for this. As builders and as organists, all of us carry a pointed responsibility in the survival of our religion and the music which is inseparably bound to it.

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## REPERTOIRE AND REVIEWS

A—Thomas Matthews—"Save us O Lord," D, 3p, me, FitzSimons 12c, prayerbook text, a setting aimed at our best churches, good for competent choirs, even better if, as usual, the hum-drum habit of saying "unaccompanied" is honored by totally ignoring it and using the organ as it ought to be used in its churchly home.

A—Robert B. Miller—"An Evening Collect," Am, 3p, me, FitzSimons 12c, prayerbook text, "O Lord support us all the day long," what we might call a Composer's Anthem, following severe lines appealing more to composers than to the human beings down in the pews.

AW3—Russell H. Miles—"Dwell in Unity," Am, 5p, me, J. Fischer & Bro. 15c, Psalm text, on the hard side, the music forced into notes on a composer's plan rather than on any musical plan of their own; for churches where music of this type is effective.

A—Russell H. Miles—"Go to dark Gethsemane," Am, 6p, me, FitzSimons 18c, another setting of an often-used text, for your inspection the next time you want to buy a new setting of this text.

A1—Russell H. Miles—"I will lift mine eyes," C, 4p, e, J. Fischer & Bro. 15c, Psalm text, excellent because a unison anthem is one of the strongest forms of anthem-writing, and all too rarely used. Look this over for yourself; you may object to the ugly chords dragged in so often without warrant, but you'll be delighted with the climax of the final measures leading into the last phrase of the text.

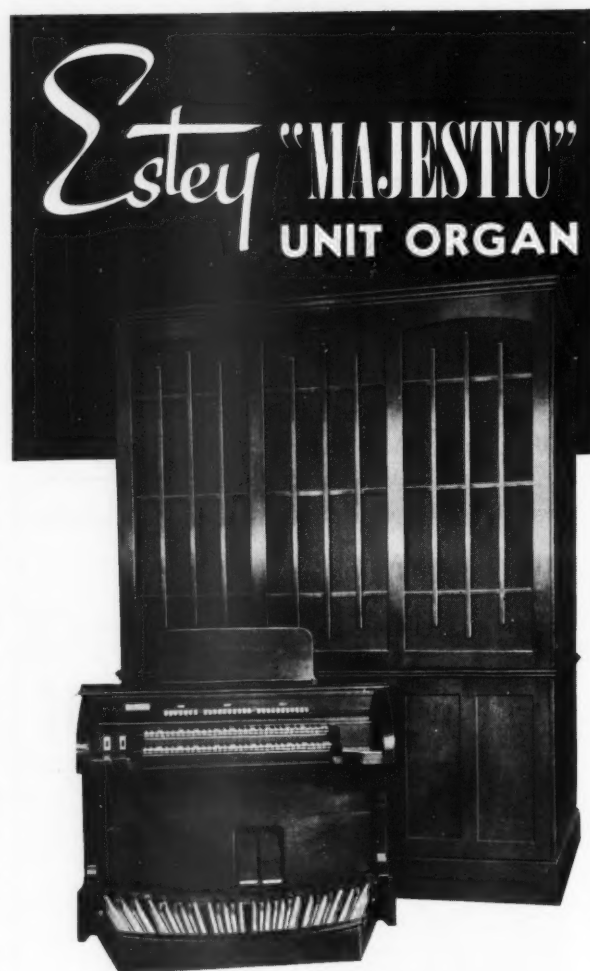
A—Russell H. Miles—"There is a green hill far away," Cm, 10p, me, FitzSimons 20c, another setting of a text already given many settings; the Composer has some good ideas here but does some inexcusable things that went out of fashion decades ago, as for example the accompaniment using repeated-chords for a needed element of vitality. It's just too bad but a reviewer is not morally free to think of the welfare of anyone but his readers.

A8—Raymon Rhea—"Voices of God," Af, 6p, me, Morris 18c, S.Coleridge text, and if you like to play with music and its unlimited possibilities, here's an anthem for you, the chief danger being that of sounding blasphemous; nobody commands God to do this or that or anything else, though we in perfect propriety petition Him. Don't try it on your Episcopalians if they know where you may or may not get your texts. Lots of beautiful music here for those who know man was not made for laws but laws by man.

A2—Denton Rossel—"With happy voices ringing," D, 6p, e, J. Fischer & Bro. 18c, W.G.Tarrant text, separate sheet enclosed for violin obbligato through the anthem can be done without violin. It's quite obviously for junior choirs, being entirely too rhythmic & melodious for any but the proud fathers and mothers of the singers; they won't be thinking about religion at all but about their little children. For the children's-day festival service.

AO—Camil Van Hulse—"Our Glorious King," 53p, me, Fitz-Simons \$1.00, Bible text, "for Easter or Ascensiontide," divided into four sections—Transfiguration, Prophecy, Ascension, Epilogue; divided voices needed here and there, and the usual run of solos; some brief passages have organ score, the rest have the unfortunate piano. This reviewer has rather a small opinion of any reader who would let someone else select his cantatas for him, so look this over for yourself. We're not fond of ugly chords unless a beautiful chord could not do the job, nor are we fond of dividing the voices merely because so many composers indulge in it. We are fond of originality, of having something to say and not being afraid to say it; Mr. Van Hulse has proved he has something to say, so better look this over. No reason in the world for confining it to Easter or Ascension.

A—John E. West—"Out of the deep," Dm, 10p, me,



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*(The Trompette in the latter case is out of place—as one hearing of French chamber organs, or recordings of them will prove.)*

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Grand Orgue 20c, and here's the grand setting of this text, written in the good old days when composers thought if they wrote anything it should be music founded on enhancing the text instead of the reputation of the composer. Every choir should have this in repertoire.

AJ2—"Junior Choirs," a collection of 12 easy chorales for s-a, 29p, Morris 75, some of them original by the compiler Lois Rhea, others by Brahms, Bach, Davidica; a good collection for organists with junior choirs to investigate.

## Some Anthems Reviewed

By WILLIAM A. GOLDSWORTHY

*Who picks & chooses from accumulated materials*

J. Fischer & Bro. have issued an interesting volume of fourteen Seasonal Anthems from fine writers, for mixed voices, a bargain at \$1.25—Bach, Balakireff, Tchaikovsky, three responses by Frederick Kingsley, and anthems by modern composers; an attractive collection.

Fischer also presents two anthems for women's voices. First the 3-part setting by Russell H. Miles, "Dwell in unity," a condition desired most fervently; it moves along in a quiet melodic manner with a strong ending on "life forever more"; 15c. Second is Richard T. Gore's "O come let us sing"; he has joined those who feel that the oftener one changes the tempo, the more irregular one makes the rhythm, the more diversified it is, the better it becomes. We feel he goes a bit too far when in four successive measures we get 3/2, 6/4, 2/2, and then 3/2 again with a triple figure. It will be a grand study in rhythm and also has some fine melodic line and harmonic effects; our younger men will enjoy it; 20c.

To finish with the J. Fischer & Bro. group we have a lovely setting of "Lead me Lord" by Garth Edmundson,

that stalwart dependable writer from New Castle, Pa. It sings itself, has no pitfalls, just a tender setting the choir will relish singing and the congregation enjoy hearing; 18c.

As a contrast, Morris gives us a big burst of praise in Raymond Rhea's setting of the Coleridge text, "Voices of God," for the large volunteer choirs who divide into 8-part; it is a series of long many-voiced chords interspersed with short ejaculated lines. It makes a big effect, building to ff climax, depending entirely on the mass of tone for its effect. If you have such a choir, look this over; 18c.

FitzSimons keep up their high standard in four new anthems, two for Lent by Russell H. Miles, a prolific writer of uniformly good anthems: "Go to dark Gethsemane" and "There is a green hill." They follow closely the text; his emphasis is on deepening the impression of the words rather than on any sensational treatment; they will be helpful; 18c and 20c. The third is Will James' "Preserve my soul O God," which fits well into the Lenten season also, and here again is an intelligent interpretation of the text, with a deal of strength but in a quiet manner; a good anthem; 18c. Fourth is Thomas Matthews' "Save us O Lord," a perfect anthem for evening service or as a benediction response; his treatment of the haunting text, "Save us waking, guard us sleeping," makes an ideal phrase to carry home from church; get it; 12c.

Camil Van Hulse's "Our Glorious King" is his third fine cantata to be published by FitzSimons, \$1.00. He has obviously increased in stature. This powerful writing never lets down in strength or loveliness; it is unique in that it can be done by any good volunteer choir. Many groups looking with longing eyes on masterpieces, can attain their hearts' desire here. The accompaniment is the most difficult part of it, but any well-prepared organist can play it, and it is interesting. There are solo parts for tenor, baritone, bass, with a strong stately trio in the epilogue which combines with chorus in the finale. Solos

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**Bob Whitley**  
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First Lutheran Church  
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Boston, Massachusetts

"I heartily recommend the Organ Institute for any organist who wishes to spend a thoroughly inspiring and enjoyable month

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**Lois J. Gainer**  
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**Minnie McNeill Carr**  
Organ Department, Birmingham  
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"I am happy to have the opportunity to speak of my impression of the Organ Institute. Musically, it was an extremely stimulating experience. The exchange of ideas in the intensive class sessions, suggestions for the repertoire, fresh approaches to familiar music, discussions of technical problems, the presentation of new concepts of tone all have proved helpful in both teaching and performance. Add to this some truly splendid practice organs, the fine faculty recitals on the Methuen organ, the good spirit and comradeship of the other students, the beautiful Phillips Campus and the food at the Commons and you have the perfect summer school for organists!"

**Miriam Clapp Duncan**  
Instructor in Organ  
Lawrence College  
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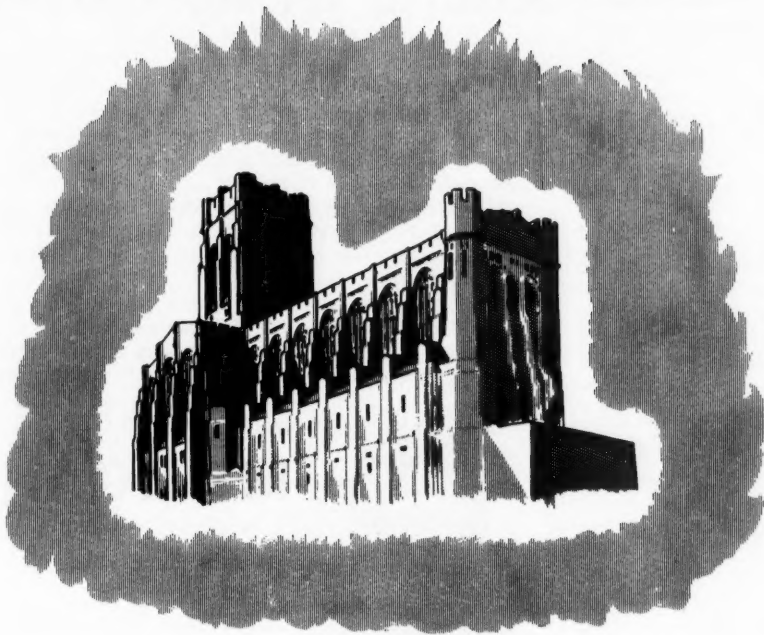
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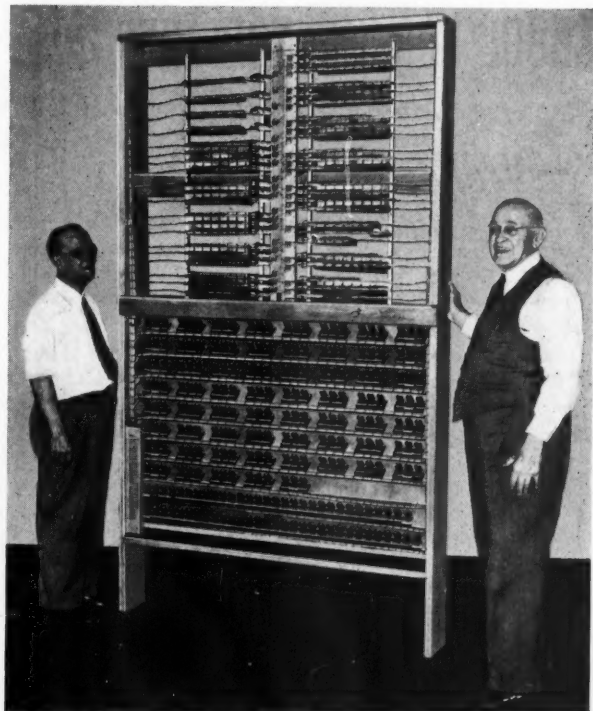


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#### PEDAL MASTERY

*An instruction book by Rowland W. Dunham*

8x11, 43 pages, cloth-bound, Presser \$2.50, one of the most interesting organ instruction books of the past few years, condensed, but it has everything, both the instruction and the exercises needed to assist the student to a technical mastery of pedaling. Mr. Dunham begins with simple fundamentals, ends with a chapter giving 50 Bach examples to develop the ideas presented earlier. "False notes in the pedal should be regarded as inexcusable," says he. Added to his insistence on accuracy is his emphasis on fluency. The days of the elephantine tread on organ pedals disappeared with electric action; lightness and absence of effort are now stressed, and no noise of shoes hitting pedal-keys. He demands a simple, natural action, involving little muscular tension. He wants both feet in contact with the pedal keys at all times save when using a swell-shoe or piston. His views on scale passages are most valuable. The book results from his thirty years of teaching. He's a keen analyst, scholarly musician, fine performer, and a kindly person; no wonder his staff and pupils in the University of Colorado go all out for him. If you are a serious student you will need this book; if you have no teacher, it is absolutely essential. In this concise book we have more vital materials than in many a much larger treatise. Get it.—William A. Goldsworthy.

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One of the hardest things for a musician to learn is that age has neither merit nor handicap; the only importance is musical beauty. Out of every five hundred organ compositions published in any given period, possibly not more than five or ten have any lasting musical beauty. It is the purpose of this column to find and list those pieces of rare beauty from the accumulated library and reviews of recent decades. Current reviews must deal with everything newly published, good, bad, or indifferent; this column considers only the good things—invariably good from the practical aspect of music that has a message of beauty.

Dr. Eric DeLamarter—Chapel in the Smokies, F, 3p, c, Witmark 75c, a beautiful piece of music with a lot of imagination behind it, requiring a rich organ with luscious registra-



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MORGAN**

F. A. G. O., F. W. C. C.

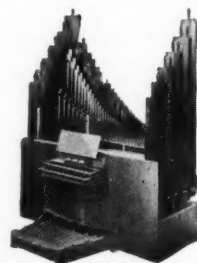
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tions and feeling; easy to play, but the player needs a profound appreciation of things beautiful.

Dr. Eric DeLamarter—Minuet, 3p, me, Witmark 60c, for recitalists, a delightful study in sparkling rhythms and sparkling colors, the kind of music that rewards an audience for coming to the recital; but it may take hard work to get into the spirit of it.

Dr. Eric DeLamarter—Nocturnes, 17p, d, Gray \$1.50, a set of three: Nocturne at Sunset, The Fountain, Nocturne at Twilight. Again it demands a great deal of the player; he must have not merely technic but also an appreciation of beauty wherever he finds it. This music is much like a diamond; it isn't much till an expert workman polishes it to perfection, and then it's a gem of the highest values.

Dr. Clarence Dickinson—Berceuse Df, 3p, e, Summy, one of the loveliest melody pieces ever written, murdered times without number because the tired musician has wanted to get it over with in a hurry; what a pity.

Dr. Clarence Dickinson—Storm King Symphony, 51p, md, Gray \$2.50, probably doomed to eternal neglect because players can't see the music for the notes; ignore everything the score says and strike out on an experimental path of your own, and if you have a large organ rich in a vast variety of warm colorings, and a total disregard for all the laws laid down for you by your teachers, you'll have something worth offering your recital audiences. It will take a lot of work; a hesitant technic will get you nothing.

E. W. Doty—Mist, 2p, e, J. Fischer & Bro. 40c, a piece so simple that it's difficult to understand; yet it is nothing more than pp playing on chords, with Celestes, Vox, and an injected touch of Harp or Chimes.

Mary Downey—Crinolina, Bf, 4p, e, J. Fischer & Bro. 50c, a charming little gavotte in the ancient manner, with grace,

charm, sparkle, rhythm, and everything else that audience is so hungry for. How refreshing a little bit of music like this is when a great artist forgets his dignity and tries to give his audience a little pleasure.

Th. Dubois—Marche Heroique de Jeanne d'Arc, Af, 14p, me, Schirmer, a grand old march for that special service when everybody's happy and you don't want to ruin their happiness; don't let another organist catch you playing it or he'll have you excommunicated by the Guild. On the other hand, your church will feel like raising your salary.

Garth Edmundson—Bells Through the Trees, 8p, e, J. Fischer & Bro. 60c, a lovely melody, with Chimes, the kind of music the world is hungry for; when you've finished playing this in your recital, if you've played it well your audience will give that greatest of all tributes, that rustle of complete satisfaction.

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February 15, 1951

Allen Organ Company  
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## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### ● MUSIC REVIEWS

#### Before Composer:

\*—Arrangement.  
A—Anthem (for church).  
C—Chorus (secular).  
O—Oratorio-cantata-opera form.  
M—Men's voices.  
W—Women's voices  
J—Junior choir.  
3—Three-part, etc.  
4+—Partly 4-part plus, etc.  
Mixed voices and straight 4-part if not otherwise indicated.

#### Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.  
C—Christmas. P—Palm Sunday.  
E—Easter. S—Special.  
G—Good Friday. T—Thanksgiving.  
L—Lent.

#### After Title:

c, q, cq, qc—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.  
s, a, t, b, l, m—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).  
o, u—Organ accompaniment, or unaccompanied.  
e, d, m, v—Easy, difficult, moderately, very.  
3p—3 pages, etc.  
3p—3-part writing, etc.  
A♭, Bm, Cs—A-flat, B-minor, C-sharp.

### ● INDEX OF ORGANS

a—Article.  
b—Building photo.  
c—Console photo.  
d—Digest or detail of stoplist.  
h—History of old organ.  
m—Mechanism, pipework, or detail photo.  
p—Photo of case or auditorium.  
s—Stoplist.

### ● INDEX OF PERSONALS

a—Article. m—Marriage.  
b—Biography. n—Nativity.  
c—Critique. o—Obituary.  
h—Honors. p—Position change.  
r—Review or detail of composition.  
s—Special series of programs.  
t—Tour of recitalist.  
\*Photograph.

### ● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

**Recitals:** \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

**Services:** \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar. \*\*Evening service or musicale.

#### Obvious Abbreviations:

a—Alto solo. q—Quartet.  
b—Bass solo. r—Response.  
c—Chorus. s—Soprano.  
d—Duet. t—Tenor.  
h—Harp. u—Unaccompanied.  
j—Junior choir. v—Violin.  
m—Men's voices. w—Women's voices.  
off—Offertoire.  
o—Organ. 3p—3 pages etc.  
p—Piano. 3p—3-part, etc.  
Hyphenating denotes duets, etc.

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ly famous twins—Bernard R. LaBerge, his superb wife Claire Coci,  
and their Pride & Joy, Bernard Emile on your left, Philip Raymond  
on your right; ever see a lovelier family-group photograph?*



# THE AMERICAN ORGANIST, March 1951

## Building My Own for Broadcasting

By Dr. ALLEN WEBB

*Physician by profession, radio organist by preference*

ORGANBUILDING has been in the family for two generations. My grandfather and his three sons migrated from England to the U.S. to be pipe-makers just prior to 1900, working in Reading and Westfield, Mass., before coming to Canada for the Karn-Warren Organ Co. My father remained the last one of the family of metal-pipe artisans and, believe it or not, he was the last one in Canada except for the head pipe-maker for Casavant at his death in 1941; since then no metal pipes have been made in Canada except by Casavant Freres.

Always interested in organs, I took considerable interest in manufacturing as well as playing, and in 1937 became the president of the newly-named Woodstock Organ Builders. At that time it was felt advisable to go into the unit business. I decided to have the first unified organ made for myself and it was with great interest the workmen changed scales, chests, etc., to make a marvelous success of my original 4r unified to 32 stops. The ranks: Stopped Flute, Gamba, Aeoline, Oboe. This was good, but the following year I insisted on adding Diapason and Trumpet.

Because of the practise of medicine, and later my service with the Royal Canadian Air Force, the organ remained at that stage—except for mental yearning for more unifying. "Why not tune the Aeoline sharp and have it as a Celeste?" I asked our voicer. To him I was a rank radical. Much against his wishes but with his assistance I sharpened the Aeoline, and the result was more than excellent, according to him.

More unifying. They wouldn't do it for me—bastardizing a legitimate organ! Would Casavant? No, emphatically no, even though it was my money and at their price. It was not good organ. I was stuck. Then in The Diapason I saw an advertisement, "Consoles made to your specifications." Mr. Kershaw was a bit dubious, doubting my sanity. I disconnected all my old console wiring and rewired switchboards, connecting all to the new console and the results were most gratifying; even Mr. Kershaw, inspecting my work and his console here in Woodstock, changed his mind about its being a crackpot idea.

It is most convenient to have all my music in those cabinets I designed and Mr. Kershaw built left and right of the console; they add only 26" to the overall length of the console. These two inverted L-shaped cabinets are both decorative and utilitarian.

Many prefer colored movies, but black & white pictures are pure and the shading is lovely. The straight organ is good, but monotonous; the unified organ is similar to the colored film: nothing new has been added to the scene but one is getting much more out of it. Think of the beauty and variety of the permutations & combinations that can be had from the same sets of pipes with unification. I would like to own a huge 4m, but in my unit I feel I have a tremendous amount for my money, both in effective musical interpretation and enjoyment of playing.

I hope some day to increase the organ by three or four ranks and unify the whole to a 3m. In a unified organ it is most

*Like innumerable other peace-minded citizens this layman-organist was forced into war by the criminal stupidity of the world's politicians, and when he returned safely home again he set about the realization of building that dream organ of his.*

monotonous to see the Bourdon name at a half-dozen pitches, so my console uses different names. I am not trying to fool anyone, not even myself; but it is far less monotonous this way. [True; a variety of names helps the players, but stoplists here are not presented for any other purpose than showing the actual content of an organ, and showing it in the simplest way. So every stop derived from any given register is given the same name.]

Here are a few of the programs of my weekly radio recitals. I have not worked manually on my organ as Mr. Pasquet has, yet I would hate to figure the hours of labor I have put into it. This present recital series began Nov. 8 and stopped at Easter. I always welcome visitors to the house to see what has been done. It would be better for more professional men to have such hobbies, and by so doing, find more ways to use up spare time and get more enjoyment out of life.

### *Some of the Broadcast Programs*

\*Bonnet, Concert Variations  
Bach, Jesu Joy of Man's Desiring; Fugue Gm.  
Arne, Flute Solo  
Weaver, Squirrel  
Boellmann, Toccata Gothique  
\*Bach, Prelude & Fugue C  
Ellsasser, Peaceful Waters  
Martini, Air & Variations  
Clokey, Fireside Fancies: 3 mvts.  
Vierne, Carillon  
\*Benoit, Noel Basque  
Bach, Tidings of Joy; Rejoice Now Christians.  
Daquin, Two Noels  
\*Franck, Prelude-Fugue-Variations  
Couperin, Little Windmills; Little Cherubs.  
Bonnet, Romance sans Paroles  
Handel, Water Music: Three mvts.  
\*Bach, Toccata-Adagio-Fugue  
Handel, Largo  
Milford, Ben Johnson's Pleasure  
Bedell, Chant de Bonheur  
Lang, Tuba Tune

### *The Organ*

The Registers: Diapason, Stopped Flute, Gamba, Dulciana, Oboe, Trumpet.

Pedal: 32 Stopped Flute; 16 Stopped Flute; 8 Diapason, Stopped Flute, Gamba, Dulciana; 5 1/3 Stopped Flute; 4 Diapason, Stopped Flute; 2 Stopped Flute; 8 Trumpet; 4 Trumpet.

Great: 16 Stopped Flute, Gamba; 8 Stopped Flute, Gamba, Dulciana; 4 Stopped Flute, Gamba, Dulciana; 2 2/3 Stopped



Flute; 2 Stopped Flute; 1 3/5 Stopped Flute; III Gamba, Dulciana; 16 Trumpet; 8 Trumpet, Oboe; 4 Trumpet. Tremulant.

Swell: 16 Diapason, Gamba; 8 Diapason, Stopped Flute, Gamba, Dulciana; 4 Diapason, Stopped Flute, Gamba; 2 2/3 Diapason, Gamba; 2 Diapason, Stopped Flute; 1 3/5 Stopped Flute; 16 Oboe; 8 Oboe; 4 Oboe.

Combons 20: P-3, G-6, S-6. Tutti-5.

Crescendos 2: S. Register.

It must be remembered that this organ was built and enlarged by Dr. Webb's factory for his own home and it's nobody's business how he wanted it done. We may be in error on the Great and Swell, as the stoplist calls them by numbers instead of names—and numbers are never admitted to these pages. Numbers have no meaning, names have. Stoplist is not given in the standard form for lack of essential details as to the actual number & pitch of the pipes. Take another look at the photo of Dr. Webb's console & organ; certainly the organ looks lovely, and it's our guess the music-cabinets attached to the console are more attractive than the photo is able to convey.

Dr. Webb was born on a Dec. 8 in Woodstock, Ont., Canada, studied organ with Charles E. Wheeler, earned his M.D. in the University of Western Ontario, practises medicine as a profession, music as a hobby. He didn't have to consult his wife when installing the organ, since he has no wife. There, Miss Soosie; go catch him and you'll get not only a husband but a delightful residence organ as well.

DR. G. A. C. WEBB  
and the organ in his Woodstock, Ont., residence, a unit on which he has been giving weekly broadcast recitals; the console incorporates at its sides two huge music-cabinets built thus to Dr. Webb's designs. It's a lovely organcase to grace any room.

I consulted in my vicinity told me the truth, they too found the Hall uncomfortably hot; every experienced choirmaster in the land realizes there's no greater handicap. Society numbers, guessing after a quick count, 80 or 90 sopranos, 50 contraltos, 70 or 80 men; orchestra, mostly strings, seemed to number about 40 or 45. Again the men were seated in the middle, as in the Handel event; it looked more attractive than the former plan of putting the men across the stage in the back. The weaker sex were dressed appropriately in black suits, coats with long sleeves as men persist in doing; the stronger sex figured that was nonsense, so they wore lovely frail light-colored dresses and not a sleeve in sight. The weaker sex would have gone home with pneumonia. You gotta hand it to the ladies.

Bach began the "Mass" with chorus & orchestra starting together fortissimo, no orchestral introduction; the Oratorio Society did it that way, and I don't know how the vocalists got the pitch. Acoustics are fine; I heard no under-cover pitch-giving, nor could they have gotten it before coming on stage, for the majority of them were there fifteen minutes before the orchestra came; thank heaven there was no warm-up or tune-up from the orchestra on stage—or was I talking with Mr. Goldsworthy too much to notice it?

Nothing made me sit up and take notice till "Crucifixus" and I then immediately realized one of the things I was missing was clarity of part-defining. Sopranos begin with the 4-beat theme all alone, contraltos pick it up on the sopranos' 4th beat and the sopranos stop, tenors then do likewise, and finally bass. Here then the vocal theme Bach was playing with was heard in complete definition & clarity. And that was what I was missing, and later missed, in the other choruses. Seems to me the leading voice should stand out—a little or a lot—over the others wherever the lead theme reappears no matter in what voice. Otherwise we get block-harmony—and Bach was no block-harmonist.

Throughout Mr. Greenfield was using that most effective Greenfield device of emphasis—not just accent—on the accent-beats of all running passages; as always, that alone held the

## Bach's "B-Minor Mass"

Directed by ALFRED GREENFIELD

Oratorio Society, Carnegie Hall, New York, March 21, 1951

WHAT to do about a Carnegie Hall performance of possibly the greatest choral work yet written is this time difficult to decide. I went in eager anticipation, which may have been a mistake. If the two organists

vast chorus together and gave the choruses coherence; it also made them delightful. The one thing you can't do with Bach is to sentimentalize on superficialities; the moment you make that blunder, you destroy his rhythm—and if you destroy his rhythm I'll read a book, not listen to you.

While there were many small Greenfield touches all through to highlight what might otherwise be a monochrome, the one masterstroke was "Sanctus." I'm only saying what I think, knowing W.A.G. and others will storm at me; you believe anything or anyone you want. Look at your score. The opening theme does not at all look like a men's chorus singing fortissimo "Sanctus" to be answered by the women's chorus singing the "Sanctus" glide pianissimo, but that's exactly the effect Mr. Greenfield devised and, I repeat, it was a masterstroke. A great glorious roar from men's voices, "Sanctus"; then a silvery sliding passage answering pianissimo by women's voices. My score is the one edited by Frank Damrosch; his "Sanctus" indications are merely largo and forte at the beginning of the first measure with not the least suggestion of the treatment Mr. Greenfield devised. That's the difference between Frank Damrosch and Alfred Greenfield. That's why I say—and you can take it or leave it as you prefer—the Oratorio Society now has the greatest conductor in all its history. One reason may be that with Dr. Damrosch the Oratorio Society was just one of many activities; with Mr. Greenfield it's his whole life.

What to do next year to still further enhance the "B-Minor"? Get that theme-leading all the way through every time a chorus number assigns the leading theme to any voice anywhere in the mass of tone; let that theme predominate over all the others. Bach is the only composer I know who was never afraid of letting his score sound thin and unsupported. Imagine accompanying a solo with a cello & oboe, no orchestra. Nobody has ever yet been able to explain Bach, nobody ever will. The grandest themes known to all choral music, resultant harmonies so modern in tone that they could have been written yesterday. Yet they were written well over 200 years ago. I would kick out those insufferably thin trumpets and substitute trombones. What the critics would say about that wouldn't be a circumstance to what critics said about and clerics did to the man who first discovered the world was round.

The "B-Minor" means much to the Buhrman family. We made our first intimate acquaintance with it on the north shore of our island in Moosehead Lake where our Sunday ritual was most likely to be the "B-Minor," with profound thanks to our friend Senator Richards who brought us the album to (I always suspect) improve my intelligence. It's the recording of the London Philharmonic Choir & Symphony Orchestra conducted by Albert Coates. In that marvelous cathedral-like setting, made by the Infinite to surpass any cathedral ever made by man, we'd let the "B-Minor" supply the missing element.

So I either learned a lot about the "B-Minor" or acquired a lot of prejudices, have it your way. And hence these "Crucifixus" comments. No earthly use talking about Mr. Greenfield's performance unless we can somehow help somebody find improvements he can make in his work. So here's what I suggest in the "Crucifixus." Put mutes on every string in the accompaniment, and keep the strings soft. Bring up that heavy-trodding bass to a point where the hearers must feel the atrocious march toward Calvary—a march, incidentally, ordered by the preachers & leaders of the church almost two thousand years ago. Then control the forces, vocal and orchestral, so that only a picture is painted, no words spoken to spoil it. Mr. Greenfield handles his vocal themes better than Mr. Coates, but Mr. Coates almost breaks your heart if you let the full import of the "Crucifixus" get a chance at you with his enormously sympathetic vocal and orchestral tone-coloring. Mr. Greenfield would have an advantage because Carnegie Hall has a buried organ and its 16' Pedal and hushed 8' manual voices could, as they always seem to do, fill in the body not obtainable from the orchestra. It seems to me dif-



**THEY PAID A GREAT PRICE**  
for the freedom that is the American Republic, and now they are depending on you and me to provide for their necessities—they ask no more. They are disabled veterans, making poppies, in the New Jersey State Home for Disabled Soldiers.

ficult to comprehend the possibilities in this direction without hearing what Mr. Coates' recording shows.

"Qui tollis" is another bit of Coates supremacy Mr. Greenfield, and every other director undertaking the "Mass," should study. Undoubtedly Mr. Coates had none but cultivated voices in his chorus, whereas Mr. Greenfield and most of the others must rely almost entirely on amateurs.

A Southern gentleman thought it good for my soul that I have the Robert Shaw recording of the "Mass," so he sent me the three l.p. disks. We played the Shaw version of "Qui tollis" and it was lovely. We then stopped the machine and put the Coates 78 r.p.m. "Qui" on—and what Mr. Coates did was singing in my heart for hours afterwards. That's the difference between a good performance and a stroke of genius. Mr. Greenfield in the same way topped both Shaw and Coates with that magnificent "Sanctus."

Both the Handel "Messiah" and the Bach "B-Minor" are much too long-winded (as are these comments) to be heard at one time without boredom. But inject into the score some such masterpiece as Mr. Coates' "Qui tollis" and "Crucifixus," or Mr. Greenfield's unmatched "Sanctus," and you've injected enough new life to carry the audience through to the end.

As already said, we daren't have too many masterpieces in any one program, or we'll be as badly bored by masterpieces as we were with the humdrums. A little goes a long long way.

I think all this is important, both for the greatest choral group in our land and for the humblest organist directing the smallest chorus; I'm sure Mr. Goldsworthy thinks it's a waste of space. Unlike television and radio, this analysis has not compelled anyone to lose time; it took only a second to turn the page and go on to the next item. If any reader in the Metropolitan district thinks he's doing equally fine work, let T.A.O. workshop know about it and we'll take a look; but until we find such superb choral work on honest music such as the "B-Minor," I'll consider such analyses important.—T.S.B.

#### **PAY A LITTLE FOR YOUR FREEDOM**

*Remember those who bought it for you at great price*

The sale of Buddy Poppies will be conducted through the nation May 20 to 30. "No part of the proceeds is used for other than aiding our country's needy veterans and their dependents, and the dependent survivors of veterans, including an allotment to the V.F.W. National Home for widows & orphans of veterans, in Michigan."

The poppy-sale plan was developed in 1924 "as a valuable adjunct to occupational therapy in government hospitals where Buddy Poppies are made. They are fashioned by men's that



flew the planes, steered the ships, or manned the guns in the struggle for freedom. Disabled veterans in government hospitals and soldiers' homes actually do the work of assembling the Buddy Poppies, and they receive compensation for their work. Not only has this proved of real therapeutic value, but it also provides extra spending-money so that these men may buy some of the little special comforts the Veterans Administration does not give them. The funds realized from the sale of Buddy Poppies are used exclusively for the welfare and service work of the V.F.W."

Here's how each dollar contributed in buying Buddy Poppies is spent:

10¢ to V.F.W. national rehabilitation service;

10¢ to the V.F.W. National Home;

15¢ to materials & the veterans making the poppies;

65¢ to the help of the veterans in the immediate community where the Buddy Poppies are sold. This means 35% to the V.F.W. throughout the nation, 65% to local V.F.W."

We'd all be paying tribute to Hohenzollern, Hitler, Mussolini, & the Japs today if these veterans had not fought in our defense. Consult your local telephone directory if you don't know how else to make your Buddy Poppy contribution. Consult your conscience while making it. Remember, the men who sell these poppies on your streets are volunteer workers; they are not paid a penny for their time & effort.

## Claire Coci Recital

Symphony Hall, Boston, Feb. 26, 1951

*Boston beats them all for paid-admission organ recitals*

All credit to any group or organists who, instead of trying to get engagements for themselves, foster recitals by competent guest artists; so thanks to the Boston members of the Guild who backed the appearance of Claire Coci in Symphony Hall, Feb. 26, 1951, in a concert with Alfred Nash Patterson's Chorus Pro Musica.

### *The Program*

Bach, Passacaglia

My Soul Doth Magnify the Lord

Lord Jesus Christ With Us Abide

Liszt, Ad Nos

Dupre, "De Profundis"

Dupre, Passion Symphony: Crucifixion, Resurrection.

It was a paid-admission recital, on the new Aeolian-Skinner; this report is pieced together, first quoting our favorite injunction: Think more, believe less. Note how the three appraisers differ one from the other.

Rudolf Elie under a two-column head in the Boston Herald said, among other things: "This new organ has a great deal more to it than we have previously heard and Marcel Dupre ranks with the dullest composer who ever lived . . . Miss Coci . . . chose registrations most of us (who are appallingly lacking in knowledge of this greatest of instruments) did not even know existed . . . It may be confidently said, however, that there are still many qualities in this great new instrument we have yet to hear." And of the Dupre "De Profundis" on Psalm 130, Mr. Elie continued: "I cannot recall ever having sat through so interminable a bore in all my life." As will be told in a moment, Mr. Elie had no chance to hear the whole program as planned.

John Wm. Riley in the Boston Daily Globe: "Miss Coci had already shown that she was a well-schooled musician, a skilled organist who could negotiate the pure style of Bach, the reverent studies of Dupre or the fustian of Liszt with equal grace and ease. But the high point of the program was the Dupre 'De Profundis,' a subtle and richly reverent work which was given a performance of honest feeling." Think more, believe less. Mr. Elie called the Dupre an "interminable bore." Which appraiser was right?

The Christian Science Monitor gave a six-column heading,

half of it to "Claire Coci at Symphony Hall," with photos of five stars—including Olivia De Havilland and Claire Coci. Not bad company. A separate two-column heading was given to Paul Giuliana's appraisal of the concert, and we quote some of the report chiefly to show what an organist does that impresses the professional concert-goer. "Miss Coci combines extraordinary manual and pedal technic with the grandeur and power of a musical architect. Sensitivity surrounded the slow passages, almost nullifying her overly legato playing. . . . Much of the harshness in registration was due to the instrument rather than to the player's choice of combinations. . . . The final retarding climax of the Fugue" after the Passacaglia "was magnificent; the full organ was not too much for her conception. . . . The Liszt composition was a tour-de-force, bringing to the organ an extravagance of technical display coupled with a fierce emotional fervor. . . . Miss Coci gave an astonishing exhibition up to the moment of the power failure."

Everything was moving along according to schedule until Miss Coci was ready for the last chord of the Liszt Ad Nos and then a fuse blew and the organ was done—the audience left high & dry in anticipation of that final resolution. Mr. Riley says "Miss Coci spread her hands in dismay and said, 'Either I blew a fuse or broke the organ. Perhaps you'll hear the wonderful finish in some other world.'"

We suspect Proper Bostonians were shocked at such levity, not knowing that Miss Coci is not a stuffed-shirt but a mighty charming stick of feminine dynamite who can say a hearty "Darn" on proper occasions. What the organ recital needs is lots more of genuine personality, vastly less of ruinous dignity; Miss Coci's just the girl to give it what it needs. She met the emergency exactly as she thought she should. T.A.O. says she did it grandly.

The chorus followed with the Dupre "Psalm" which was scheduled for that point anyway and by the time that was done it was too close to the scheduled broadcast to play the still unplayed Dupre, so "it was announced that Miss Coci would play the Dupre Symphonie after the broadcast."

And from Miss Coci herself: "Well, to make a very long-story short, at 11:40 I played my last encore to an audience greater in number than the average audience attending organ recitals as usually sponsored. It was a positive thrill to walk out on the stage of Symphony Hall and acknowledge the applause of 2450 people."

### DR. ROBERT BAKER'S RECITAL

*Congregation Emanu-El, New York*

This April 1 program, from the series of four on Sunday afternoons, one each month, was a request program, put together cleverly with somewhat the effect of a sonata by each composer—a first movement, a slow movement, and a tremendous finale.

Franck, Piece Heroique

Cantabile B

Chorale E

Bach, Toccata C

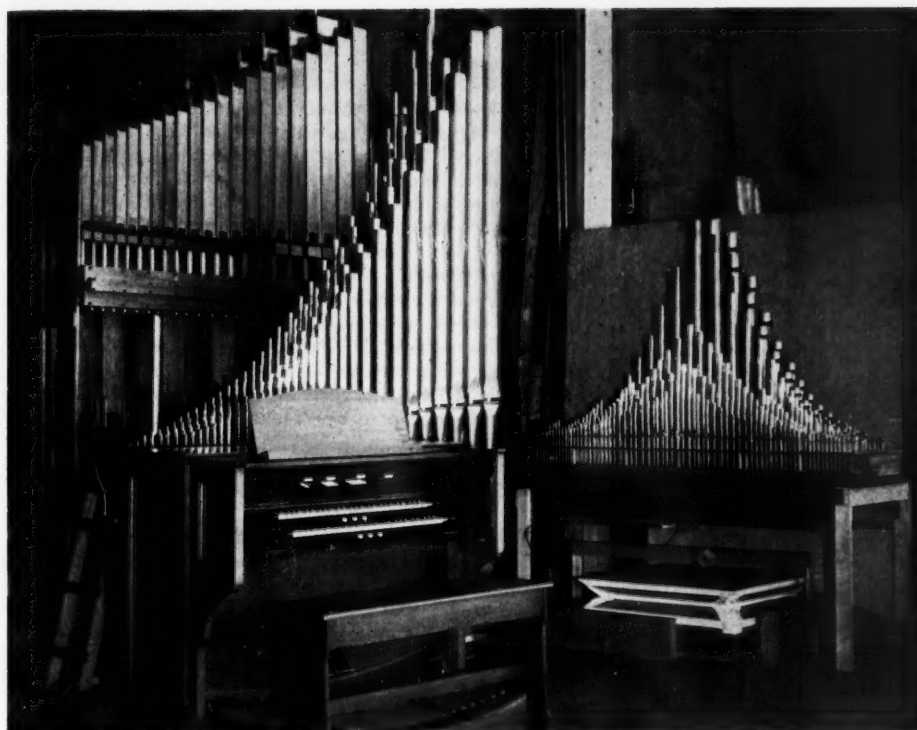
Sinfonia F

Passacaglia

This program-arrangement proved of great interest, taking exactly one hour and providing finely contrasted listening, with enjoyment for both organists and laymen.

Dr. Baker, one of our most satisfying recitalists, is a scholar, an innate musician, entirely selfless in his playing. One is not mindful of the performer, only of the music. He builds powerful climaxes, yet one is not conscious of any unusual effort as with so many players; we sense only the great surge of sound. He is exceedingly colorful, always presenting new combinations from his great 4m Casavant to reveal more fully the composer's message. Clarity, lucidity, serenity, grace—as well as strength—characterize all his playing; the absence of bombast makes it delightfully refreshing. Would that others could play such programs—and observe the effect on their audiences.—Wm. A. Goldsworthy.





*A MERE SKELETON—BUT BEAUTIFUL*  
In the Reuter factory the miniature straight for St. Paul's American Lutheran, Oklahoma City, Okla., is a thing of beauty; the only wood pipes are those for Pedal Bourdon, left background; behind the console is the Great, and to the right the three-voice Positiv.

**LAWRENCE, KANS.**  
University of Kansas Museum  
Charles W. McManis Co.  
Dedicated, Feb. 2, 1951  
Guest recitalist, Carl Weinrich  
V-7. R-8. S-21. B-14. P-495.  
PEDAL: V-1. R-1. S-7.

16 Lieblichgedeckt 32  
8 (Spitzprinzipal-G)  
(Bourdon-G)  
(Flute-S)  
4 (Spitzprinzipal-G)  
(Flute-S)  
2 (Spitzprinzipal-G)  
GREAT: V-4. R-5. S-8.  
16 (Flute-S)  
8 Bourdon 61w  
(Flute-S)  
(Viola-S) tc  
4 Spitzprinzipal 73m8'  
(Harmonic Flute-S)  
2 Doublette 61m  
II Scharf 122m  
1. 22-26.  
19. 19-22.  
26. 15-19.  
43. 12-15.

SWELL: V-2. R-2. S-6.

8 Flute 85m  
Viola tc 61m  
4 (Harmonic Flute)\*  
(Viola)  
2 2/3 (Harmonic Flute)  
2 (Harmonic Flute)

No couplers, no combs, no Tremulant.

Crescendos 2: S. Register.

Action-Current: 20 amp. Orgelctra.

Prepared-for on chests:  
Geigen 8 & 4, Nasard 2 2/3,  
Krummhorn 8, Clarion 4.

\*Evidently the 8' Flute has harmonic pipes from 4' up; we're sorry we stumbled into this way of presenting it, but there's no time to change.

Pedal Spitzprinzipal is given as having 19 pipes, borrowing 13 from the Great; the 19 may be an error for 12, or possibly Mr. McManis did run his lower octaves up to 19 pipes for the Pedal in spite of having 7 already available in the Great rank. We never know what he will do other than that he certainly will do anything he thinks is for the best of the organ he's building.

Mr. Weinrich's dedicatory program is on Feb. p.67.

#### OKLAHOMA CITY, OKLA.

St. Paul's American Lutheran  
Reuter Organ Co., March 1951  
V-7. R-9. S-7. B-0. P-520.

PEDAL: V-1. R-1. S-1.

16 Bourdon 32w

GREAT: V-3. R-3. S-3.

Enclosed

8 Principal 46-45 61m  
Spitzfloete 51-49 61m  
4 Nachthorn 57 61om  
Tremulant

POSITIV: V-3. R-5. S-3.

8 Bourdon 56 61m

4 Prestant 57 61m

III Plein-Jeu 15-19-22 183m

#### COUPLERS 9:

Ped.: G-8-4. V-8.

Gt.: G-4. V-16-8-4.

Positiv (V): V-16-4.

Crescendos 2: G. Register.

Combs 6: GP-3. VP-3.

Blower: 1/2 h.p. Orgoblo.

Great speaks through grille in the chancel; Positiv is mounted on the back chancel wall and overhangs altar & redos.



**JEAN PASQUET**

whose escapades in building himself an organ have graced these pages for the past year and are not, we hope, finished yet. He is a composer with organ pieces of distinctive merit to his credit; he is an organist as is also his wife and was his late father-in-law. Above all he is an enthusiast—and thank heaven we still have men who can apply enthusiasm to whatever they undertake.

## From Kefauver to Korea

REMEMBER Mr. Kefauver? You should; you helped pay him enormous money for digging into dark corners. Some of this applies to T.A.O. In some cases crimes were discovered—as when T.A.O. might possibly be induced to lie to its readers and call something an organ that is not an organ at all. In other cases favoritism was unearthed—as when a good & beloved supporter might possibly ask T.A.O. to publish things in his behalf which could not be published for others under the same circumstances.

It works in the opposite direction too—as when a man or firm not contributing one penny to the existence of this magazine, asks T.A.O. none the less to give him or them favors not available on any basis of mutual cooperation or right.

Another lesson in this was public speaking. It's so bad as to be almost ridiculous at conventions of organists. They can play but they can't talk. The Kefauver senators were inexcusable offenders; if anyone knows how to jabber in public it should be a politician. I was thankful Senator Richards got out of the political cesspool years ago when the social-planners headed by Roosevelt took over.

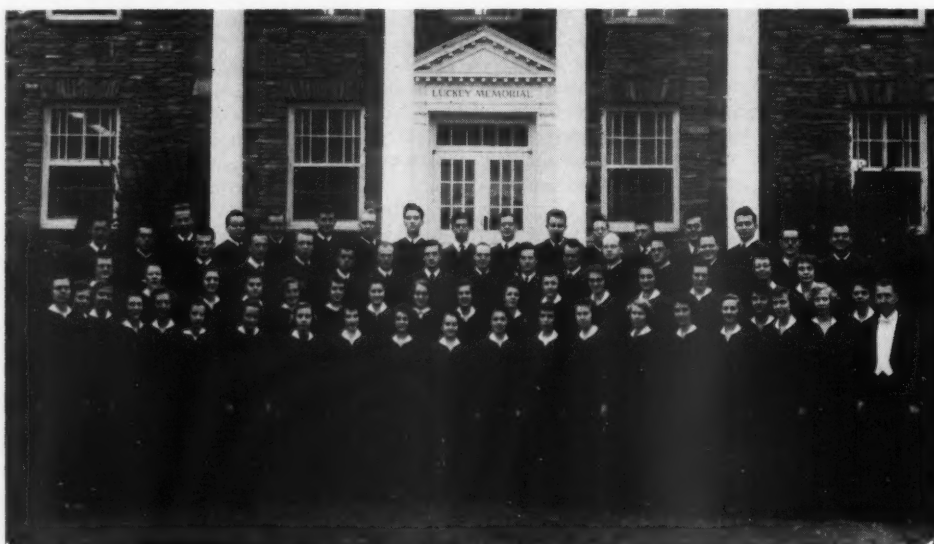
A universal defect in public speaking is umming & uhhing. I checked the Kefauver bunch, on sixty-second periods. One senator scored highest with only five um and ah grunts in one minute; three scored worst with sixteen grunts each in one minute—and mind you this was public speaking over tele-

I don't know how much money you & I had to pay for the show, but Mr. Kefauver gave the nation finer entertainment than television ever before achieved. Now if organists called on to speak in meetings & conventions of organists will stop their grunting and learn to speak like a human being, the Kefauver money will not all be wasted.

J. Fischer & Bro. out of the goodness of their heart, foolishly hopeful of finding some good organ music, allowed the Guild to conduct a competition and appoint five organists to judge; they promised royalties to the composer in addition to \$100. outright. And they will pay royalties too when any are accumulated to pay. What they were hardly foolish enough to do was to promise to publish something not worthy of publishing, or turn their publishing business over to amateur judges.

An organ piece was awarded the prize, J. Fischer & Bro. paid the \$100. as promised. Announcements for these prizes invariably stipulate practical music worth publishing, even though not as bluntly worded as that. They promise royalties too; but that does not mean they promise a thousand dollars in royalties, or a hundred, or even ten cents.

There has been much criticism of the acts of men appointed to judge music; possibly the ladies would do better. So far in the sad history of music, they've not been competent judges in more than one case out of a thousand. Why the prize racket is continued is a mystery; possibly hope never dies. The judges do their work—and it is darned hard work—without a penny of reward anywhere. The Guild does its work without a penny of reward, though it must pay not a



HOUGHTON COLLEGE CHOIR  
under the direction of Charles H. Finney which not only supplies music for the College but goes on tour with a program of church music; Houghton has a music faculty of twelve and a course culminating in the Mus.Bac. degree; its music-building was erected two decades ago.

vision to the whole wide world. Other sixty-second grunts ran 7, 7, 8, 9, 10, 12, 14.

The main lesson taught by the Kefauver senators was merely that all city & state politicians are crooks whereas all national politicians in Washington are high & holy angels of light. A joke on me personally was my intense dislike of Mr. Tobey and my admiration for Mr. Kefauver and Mr. O'Connor—only to learn later that I was hating my republicans and admiring the democrats. But did you ever meet men more gentlemanly & likable than Messrs. Kefauver & O'Connor?

little money on the machinery to operate a contest. The poor guy who invariably gets stung worst is the publisher.

If the prize folly is to continue, the original announcement should clearly stress the practical-music side of it and promise that if the prize-giver does not consider the composition worth publishing he will return it to the composer who then has the right to sell it to any publisher willing to buy. Witmark has been victimized lately too; think of the enormous bill Witmark will be forced to pay if the two works in major form are published by them. Will they fall for it? Maybe they will; they're new at the prize racket.

Don't blame the Guild. They are merely trying to do something wholesome in behalf of the best organ and choir music possible. If they want to cultivate good new things they could do it most efficiently by staging for their own members alone, in all the various centers where the Guild operates, at least one evening a year—more if necessary—devoted to the performance by organists and choirs of all the worthy new organ pieces and anthems they can find. By so doing, they would show their members exactly what the stuff sounds like. Then if the publishers have selected well, sales would result; if they have made bad selections, no sales.

Outside, looking in: "Yesterday, within a half-block of the house, over a hundred tanks rolled by and trucks filled with youngsters rushed on their way to Korea to be slaughtered. I share your love for the jackass party, brother." An organist, whose name you well know, not yet grabbed by the Washington social-planners.

Inside, wishing he were out: "I was recalled to active duty as of Nov. 1, 1950—after 33 months overseas service during worldwar-2. I resigned at the Cathedral on receipt of orders. I have been in Korea since Jan. 1, 1951. My chances of getting out and returning to the profession are anybody's guess." An organist whose name you don't know so well, but he's a good organist; witness that cathedral job he had to relinquish.

"My boy has been in Korea since Oct. 6, 1950. He sure wants to know what goes on in the organ world."

Their hearts belong to the organ world, to decency, to the republic that America once was. Until the first of the three war democrats was elected president in 1913 this nation prospered; that first democrat's war was not his fault. Even then America regained freedom & prosperity for a season. Then the second democrat wormed into the whitehouse and brought on the second democrat's worldwar-2, squandering the nation's wealth & morality like a fiend out of hell. Finally the third democrat and the third democrat's worldwar-3. Where will it end?

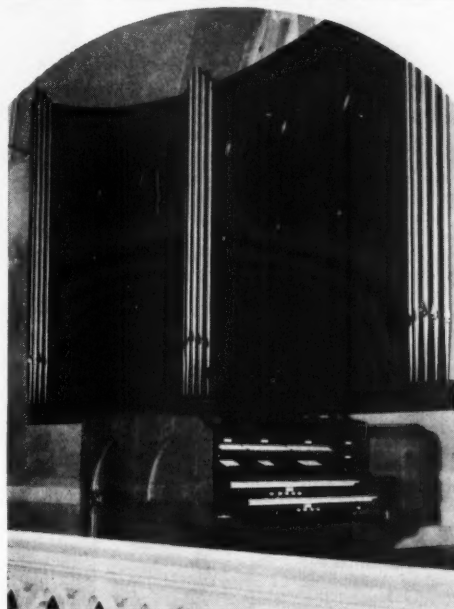
These things don't concern the organ world? Ask that organist who saw his brother Americans being railroaded to their Korean doom. Ask that poor devil from a cathedral who doesn't know when—if ever—he'll get back. Ask that poor heart-sick organbuilder whose son is there.

I'm just vicious enough to wish all those pious dopes who are indifferent to such fate were themselves dragged into the mudholes of Korea for a six-months spell.—T.S.B.

### ***Don't Let Them Deceive You***

Inflation does not come because you have money to spend. It comes only when greedy laborunionism forces wages beyond reason for the favored few, thus forcing costs sky-high, and when criminal waste of tax-money by unprincipled scoundrels in our nation robs business of its income. T.A.O. will hold its present rates to the last ditch. The politicians get more, you get less.

### **WICKS ORGAN OF THE MONTH**



## **WICKS *in* Spring Hill College MOBILE, ALABAMA**

This fine new two manual organ adds another notable name to the hundreds and hundreds of Wicks owners everywhere.

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*"The tonality of the organ exceeds my fondest expectations. The balance is excellent, and the tone color perfectly exquisite; the effect seems to me to be that of a much larger organ. Mario Salvador himself, and many other organists and fine musicians have nothing but praise for the organ."*

Franklin Murray, S. J.

Complete specifications are available upon request.



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**DR. LEO SOWERBY**  
*A Classic American Composer*

One of the great names in organ music is Leo Sowerby, born on a May 1 in Grand Rapids, Mich., organist of St. James Episcopal, Chicago, since 1927. He earned his M.Mus. in the American Conservatory, Chicago, had the honorary Mus.Doc. thrust on him by the University of Rochester in 1934.

He has written in many larger forms, including for orchestra, and has had his works performed too. "Forsaken of Man," which he calls a cantata, is more in the proportions of an oratorio, and has been performed by our finest choirs.

Among his organ compositions perhaps the following may help some readers get started.

Fanfare, B, 8p, md, Gray 75c, a fortissimo piece with all the Sowerby dash & dissonance, but none the less restrained enough and one of his best; not for timid players.

Interlude, 7p, e, Gray 75c, poised, sedate, meditative, without harshness; asks for poetry in the player's heart.

Madrigal, Ef, 7p, me, Gray 75c, for soft rich registrational effects from a large organ, unlimited color possibilities; music with poise & poetry, not dash & dither.

Pageant, Bf, 15p, vd, Gray \$1.50, a concert piece, opening with pedal stunner, for organists with the best technic and an attitude of freedom toward interpretation.

Pageant of Autumn, E, 24p, d, Gray \$1.75, possibly the Sowerby piece used most frequently and one of the most worthy, though



*Dr. Leo Sowerby*

it's rarely if ever heard to best advantage; first the fingers get in the way, and then Diapasons and mixtures—and away goes the music. The urge to be sober & dignified kills more music than it ever helped. Music is made for fun, not for toil. Approach this accordingly and if you have a big enough organ (for richness, not loudness) you will have something worth working on.

As in organ music, Dr. Sowerby's anthems are not for amateurs; if you have a thoroughly competent choir willing to work, the following should be examined.

"All things are Thine," Af, 10p, o, me, Grav 20c.

"Benedictus es Domine," C, 8p, o, e, Gray 15c, for chorus in unison.

"Benedictus," C, 10p, o, me, Gray 18c, another unison, and excellent.

"Magnificat and Nunc dimittis," D, 18p, o, d, Gray 25c, one of the finest.

"Now there lightens upon us," 13p, e, Gray 20c, splendid, within reach of more modest choirs.

**DR. NITA AKIN**  
concert organist under LeBerge management, organist of the First Methodist, Wichita Falls, Texas, has been appointed to head the organ work in the Presbyterian Summer Choir School, Santa Fe, N.M., July 2 to 14.

**SCHOOL OF SACRED MUSIC**  
has been presenting some of its graduating class in their degree recitals. For D.S.M.: Henry Fusner, Farley Hutchins, George

Wilson. For M.S.M.: Douglas Breitmayer, Eleanor Gruman, Charles Heaton, Lucy Wolfe. Among compositions by American composers on their recitals:

V.D.Thompson, Ariel  
Bingham, Roulade  
S.Wright, Fantasy on Wareham  
Bingham, Primavera  
Bitgood, Prelude on Jewels  
Sowerby, Sonatina  
Crandell's Carnival Suite

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## SUMMER COURSES

Complete list of all courses advertised in these pages for the current season.

American Conservatory, organ, choir-work, theory, Chicago, Ill., June 25 to Aug. 4.

Fort Worth Conference, Protestant-church music, Fort Worth, Tex., June 11 to 15.

Guilmant Organ School, organ and other subjects, New York City, July 2 to Aug. 4.

Juilliard School of Music, organ, church music, choral conducting, New York City, July 2 to Aug. 10.

Organ Institute, concentrating on organ, master-classes with specialists, Andover and Methuen, Mass., July 20 to Aug. 18.

Peabody Conservatory, full course, organ with Richard Ross, Baltimore, Md., June 25 to Aug. 4.

**Harry H. Huber**

M. Mus.  
KANSAS WESLEYAN UNIVERSITY  
First Christian Church  
Salina, Kansas

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Choirmaster — Organist  
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SPECIALIST IN BOY CHOIR  
organization, development, and training  
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School of Sacred Music, choral work in all church-music branches, private organ, voice, theory instruction, New York City, July 5 to Aug. 18.

Wa-Li-Ro, boychoir work, Put-in-Bay, Ohio, June 25 to 29.

Wellesley Conference, church-music problems and choir-work, Wellesley, Mass., June 24 to 30.

Westminster Choir College, choir-work for supervisors, under direct teaching of Dr. John Finley Williamson, Princeton, N.J., July 23 to Aug. 12.

### NOTES

Additional facts of special importance not included in the advertising and not given here in earlier issues.

#### Organ Institute

Each faculty member will give a demonstration of his methods of teaching beginners. Scholarships are available to exceptional students, through funds supplied in the names of H. Willard Gray, G. Donald Harrison, Edward F. Searles. Recitals and concerts will be given: E. Power Biggs July 22, Arthur Howes July 27, Arthur Poister July 28, Ernest White Aug. 3 & 4, Fritz Heitmann Aug. 10 & 11, Carl Weinrich Aug. 17 & 18. Mr. Howes' chamber orchestra participates in the programs Aug. 4, 11, 18.

#### Wa-Li-Ro

Wa-Li-Ro is a combined summer camp and choir-school for choristers and choirmasters of the Episcopal church, in a location ideal for a summer vacation, under the supervision of two clergymen & their wives, with sports and recreation of all kinds available, and a physician constantly in attendance. Two morning hours and a short evening period are spent daily in singing. Parents and friends are welcomed guests at Sunday dinners. The 18th season opens June 18, closes July 30.

For the June 25-29 conference the subjects include boychoir organization & discipline, vocalizing, liturgics, chanting, plain-song, rehearsals, etc. A choir of some 20 selected boys will be used for demonstrations and will sing the services. "Wa-Li-Ro believes more is learned through actual work than by listening to prepared talks. A good share of the time will be spent in actual work, rehearsing for the services, with all present taking part. A voice clinic gives each boy an individual hearing, with his work discussed."

The 14th annual boychoir festival service was held April 22 in Trinity Cathedral, Cleveland, Paul Allen Beymer directing, some 250 boys and men in the choir. Two special rehearsals were held April 11 & 18, the final warm-up rehearsal at 6:00 April 22, the service at 8:00. The anthems:

**CHURCH OF  
SAINT MARY THE VIRGIN**

NEW YORK

**Ernest White**

Musical Director

**Edward Linzel**

Choirmaster and Organist

**Marie Schumacher**

Organist

For recitals by these players  
address

145 West 46 St. — New York 19

Willan, "Mag. & Nunc dim."

Ivanov, "Bless the Lord"

West, "In every place incense"

Tchaikovsky, "Hear Lord"

### DOESN'T AFFECT ORGANISTS

"This year the general rise in costs has made it necessary to increase the charges by approximately 7 1/2%."—One of the surviving summer courses.

### SOCIALISM'S SUCCESS

"It is with great regret I tell you we have closed the school after many wonderful years. The large cost of operation has raised the rates too high for us to continue."

### CHURCH-MUSIC CONFERENCES

Planned by Church Music Foundation

One of the unusual opportunities available to almost every community today is that originated and directed by Paul Swarm and his associates, whereby one-day conferences can be arranged anywhere under the personal direction of Mr. Swarm and backed by a unique and most efficient promotion campaign by mail. A typical program includes:

Lecture & demonstration on improvisation, and another on modulation;

Individual lessons on both;

A choir-rehearsal demonstration, using the members of the class as a choir in learning a new anthem;

Lecture on the well-integrated church service, combining "the ministry of the word with that of music";

Lecture on "14 ways to maintain interest

**Clarence L. Seubold**

ST. JOHN'S EVANGELICAL CHURCH  
Louisville, Kentucky

**Trinity Episcopal Church**

St. Charles County, St. Louis  
ROY SCHAFFER, Minister  
GRAHAM W. SMITH  
Organist and Choir Director

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Organist and Choirmaster  
The Church of the Covenant  
Cleveland

**Orrin Clayton Suthern II**

ORGANIST-CONDUCTOR  
Associate Professor of Music  
LINCOLN UNIVERSITY  
Lincoln University, Penna.

**Charles Dodsley Walker**

**Harry B. Welliver**

Director, Division of Music  
STATE TEACHERS COLLEGE  
Organist, First Lutheran Church  
MINOT, NORTH DAKOTA

**G. Russell Wing**

M. S. M.  
Organist and Director  
First Congregational Church  
La Grange, Illinois

of choristers";

A free period for examination of exhibits of music and choir-development materials;

A good-fellowship luncheon;

And any added feature applicable to the specific church or area.

Mr. Swann is a harmless but beneficial firebrand—harmless because he's not a fadist, beneficial because he's practical. First an organist in active harness, then dragged into worldwar-2, finally released to plunge headlong into this organization of his, the non-profit Church Music Foundation. He has set up his machinery to work at maximum efficiency, minimum cost. Making money is not his aim; making better church music throughout the nation definitely is.

#### PRIZES & COMPETITIONS

R. Lloyd Adams, Pomona organist, won the \$100. Kimball prize for his song "In June."

## Heinz Arnold

*Mus.D., F.A.G.O.*  
**RECITALS**

*Faculty*  
**Stephens College**

Columbia

Missouri

## Robert Baker

*Sac. Mus. Doc.*

First Presbyterian Church of Brooklyn  
Temple Emanu-El, New York City

RECITALS

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**Carnegie Institute**

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## WILLIAM G. BLANCHARD

*Organist*

**Pomona College**

CLAREMONT

CALIFORNIA

### MARGUERITE HAVEY *Church of Epiphany, New York*

Here is the partial repertoire from Oct. 22, 1950, to Feb. 25, 1951. Organ is a 3-42 Steere installed in the old church in 1915. Choir of 17 paid voices is 6s-4c-3t-4b, one two-hour rehearsal each week, 20-minute warm-up prior to each service. Last year Schirmer published two of Miss Havey's anthems—"O Spirit Who from Jesus came," "Carol of the Adoration." She spends her summers as director of music for the Dublin, N.H., Summer School of Dancing & Singing.

#### Anthems

Bach, Abide O dear Redeemer

Beside Thy cradle

Break forth O beauteous

From ill do Thou defend

How shall I fitly meet

Lord is my Shepherd

Thine with tender care

Baumgartner, In Him we live

Bourgeoise, Father we thank Thee

Brahms, How lovely

Bullock, Give us the wings

Candlyn, Christ Whose glory

Darke, O brother man

G.H. Day, O valiant hearts

Franck, Welcome dear Redeemer

ar. Havergal, Blest are the pure

Havey, May the blessings of God

O Holy Spirit

## Emerson Richards

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## Substitute Available In or near New York City

Organist, experienced all types of services, boy choirs or mixed, any Sunday of the year on short notice. Phone Worth 2-8867 or Park Ridge 6-0132J. Henry W. Elliot, 61 Glendale Road, Park Ridge, N. J.

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THE MARVIN MUSIC EDITION  
260 Handy Street — New Brunswick, N.J.

## "A ROSE FROM SYRIA"

SACRED HISTORICAL DRAMA WITH MUSIC

By JOSEPH W. CLOKEY

Suitable for presentation in a church or auditorium; performing time, two hours. May be rented from —

J. W. Clokey — Box 431 — Claremont, California



Marguerite Havey

Havey, O Spirit

Hawkins, Very bread good Shepherd

G. Holst, Turn back O man

With his comrades

Ireland, Greater love

Mendelssohn, Lift thine eyes

Mozart, Ave verum

Parker, Cometh earth's latest

Sampson, Come my way

Sowerby, Blessed are all they

ar. V. Thomson, How splendid shines

D.M. Williams, Darest thou now

*Christmas Anthems*

ar. Dickinson, Still grows the evening

Gavaert, Jesus meek and mild

ar. M. Shaw, Children now take fife

Vittoria, O great mystery

Walton, Make we joy now

Warlock, Balulalow

When a new hymn is to be added to congregational repertoire some such note as this appears on the calendar:

"Because of the unfamiliarity of Hymn 6, the choir will sing the first two stanzas alone. However, those who know the tune or wish to read it at sight are welcome to join with the choir then."

Miss Havey was born on a Dec. 16 in New York City, had her schooling there, and earned a diploma in Juilliard; her organ teachers were Jessie Craig Adam, Gaston M. Dethier. Her first church position was as assistant to Miss Adam in Church of the Ascension. After working with Presbyterian and Methodist churches in the Metropolitan territory she went in 1939 to Epiphany.

# WA-LI-RO

### BOY CHOIR CONFERENCE

June 25 - 29

Dr. George Mead, O. & C. Trinity Church, New York City  
Walter Blodgett, O. & C. St. Paul's Church, Cleveland  
Rev. John W. Norris and Paul Allen Beymer, Members of  
Joint Commission on Church Music

Address Mr. Beymer —

Christ Church, Shaker Heights 22, Ohio

## EVENTS FORECAST

*Readers are invited to send notices of coming events in time for advance publication here; it would be a waste of space to talk about a news event after it has happened. Send the details as soon as they are determined.*

Buffalo, N.Y., June 18-21, organists' convention; recitals by Catharine Crozier, Charlotte Garden, Russell Hayton, Hans Vigeland, George Wm. Volkel; choral technic demonstration by Robert Fountain; registration lecture by Ernest White; Bitgood's cantata "Job"; and various mixed programs; registration fee.

Claremont, Calif., June 19-21, Pomona College, organists' convention; Arthur Poister conducts "a daily two-hour organ workshop"; Dr. David McK. Williams does the same on choral work; recitals by Marian Reiff Craighead, Clarence Mader, Mr. Poister; "a nominal registration fee has been established."

### HAROLD FINK

Fordham Lutheran, New York  
May 13, 4:00

Barnes, Son. 1: Prelude  
Franck, Beatitude 4

Kemmer, I Heard Two Soldiers  
Bach, He is Risen

Marryott, Three Carols of Christ Child  
Liszt, Ad Nos

### R.C.O. EXAMINATIONS

in January 1951 passed 53 associates and 8 fellows.

### A.G.O. EXAMINATIONS

Under the new chairmanship of Dr. T. F. H. Candlyn, the exams are being somewhat modernized, with a tendency to drop useless tradition and concentrate on practical musicianship; more about this later. The recently inaugurated preliminary tests are announced for Jan. 17, 1952; by these, an organist may test himself by the Guild's standards without the chagrin of possible failure, since no certificates are awarded or withheld, but only a detailed report sent to each person to show scores attained in each phase of the examination. Fee is \$10.00; details from Guild headquarters.

## OBITUARY NOTICES

*These fellow-workers have finished their course; their memories live on with us.*

Joseph C. Beebe, March 25, 1951, New Britain, Conn., aged 68, during the Easter morning service. South Congregational.

Ann E. Hendee, March 22, 1951, Shrub Oak, N. Y., aged 92, with the Methodist Church 50 years.

Willem Mengelberg, March 21, 1951,

## William H. Barnes

MUS. DOC.

Organ Architect  
Organist and Director  
First Baptist Church, Evanston

•

Author of  
'Contemporary American Organ'  
(Four Editions)

•

1112 South Wabash Avenue  
Chicago 5

Chur, Switz., aged 79, renowned orchestral conductor.

Dr. Harold Vincent Milligan, April 12, 1951, New York City. Baker's B. D. says he was born Oct. 31, 1888, in Astoria, Oreg., but the newspaper obituary says he was 67, though he looked more like 47, being one of those rare individuals who refuse to grow old in appearance or attitude. His interests & activities outside the organ world were more numerous than in, though as an organist he was known chiefly for his position with Riverside Church, which began in 1915 when it was called Fifth Avenue Baptist, and ended when his health broke completely in 1940 and one of the three specialists attending him reported to Riverside that he'd never be able to resume church duties without danger to his health, a position the other two later refuted. For ten years he was director of the National Music League; under Rockefeller Foundation grant he headed a committee to make a survey of good music on the radio; recently he was an associate director of the Metropolitan Opera broadcasts, chairman of the music committee of the Federal Council of Churches. He is survived by his widow and two sons.

### BELIEVE IT OR NOT

"In a town of 2400 people the Baptist Church took in \$39,000. in 1950." We believe it; we know who said it. "In a resident membership of 612 this Church has 300 tithers."

### DR. C. HAROLD EINECKE

in his first five months with the First Methodist, Santa Barbara, Calif., increased the original 15-voice adult choir to a group of five choirs, 205 choristers, acolyte guild of 10, choir guild of 70. He has been appointed director of the Santa Barbara Choral Society and organist of the Museum of Art where he will play recitals Sundays at 3:45.

### DR. HENRY F. SEIBERT

has been reappointed a member of the music committee of the United Lutheran Church in America; recent recital engagements: Feb. 25, Roosevelt, N.Y.; March 6, Tarrytown, N.Y.; March 21, Springfield Gardens, N.Y.; a recording for the National Lutheran Council; and a musicale in Holy Trinity Lutheran, Hollis, N.Y.

### CAMIL VAN HULSE'S

Jubilee Suite, written for Edwin Arthur Kraft's 40th anniversary, will be played April 11 by Dr. Mario Salvador in Kansas City (state and church not indicated) which will be the third of Mr. Van Hulse's major works to have first performances, after publication, by Dr. Salvador.

### STOPLISTS

*are always welcome and are being used in these pages as rapidly as economic conditions permit; photos of beautiful cases and unusual consoles are also desirable. In every case, complete details are required down to the most insignificant gadget.*



## The ORGOBLO at Boys' Town

There is a Reuter Organ in this beautiful Dowd Memorial Chapel at Boys' Town, Nebraska, the world famous home "for homeless, abandoned boys, regardless of race or creed", established by Father E. J. Flanagan. The original organ installed in 1940, is soon to be considerably enlarged and an additional 3 H.P. Orgoblo will be installed to supplement the present 1½ H.P. Orgoblo equipment.

The majority of organs in churches, theatres and homes are powered by Orgoblos which have been giving satisfactory service for nearly half a century. The Orgoblo is a compact, all-steel, rust-resistant unit which requires little attention, and is thoroughly recommended by leading organ builders and technicians. It is designed to enable the organist to obtain best results at all times, without noise, vibrations, air surges or failures. Ask for the bulletins.

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HARTFORD



**CHARLES H. FINNEY**  
Houghton College Choir  
*Program on Tour*

Bach, Prelude G  
Jesus the very thought, Bairstow  
There is a fountain, ar. Finney  
O how glorious, Willan  
Rise up O men of God, Noble  
Bach, Son. 1: Allegro  
The Beatitudes, Finney  
Franck, Grande Piece: Andante  
In the year, D.M. Williams  
Search me O God, Finney  
Choir of 39: 10s-10a-10t-9b. Tour of 19  
bookings in 16 cities, 5 states, between  
March 16 and 26. Choir at home numbers  
57: 18s-14a-11t-14b.

**John F. Callaghan**

*Mus.M., A.A.G.O.*

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**Charles Harlan Clarke**

*B. Mus.*

GREGORIAN CHANT  
St. James R. C. Church  
Trumansburg, New York

**Grace Leeds Darnell**

*Mus.Bac., F.A.G.O.*

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JUNIOR CHOIRS**

304 Lindsey Street  
High Point, North Carolina

**Clarence Dickinson**  
CONCERT ORGANIST

Organist and Director of Music, The Brick Church;  
Director-Emeritus and Member of Faculty  
School of Sacred Music, Union Theological Seminary

NEW YORK CITY

**Charles H. Finney**

*A.B., MUS.M., F.A.G.O.*

HOUGHTON COLLEGE  
and Wesleyan Methodist Church

Houghton, New York

**Maurice Garabrant**

*M.S.M., F.T.C.L., MUS.DOC.*

Organist and Director of Music  
CHRIST CHURCH, CRANBROOK  
BLOOMFIELD HILLS  
MICHIGAN



**CHARLES H. FINNEY**  
whose Houghton College choir on its recent tour included in its repertoire Mr. Finney's "Beatitudes," a work in cantata proportions in eight movements.



**Service  
Programs**

**CHARLES E. BILLINGS**  
\*Fourth Ave. Methodist, Brooklyn  
*Thursday Evening Choral Communion*  
Reubke, Sonata excerpt  
"Responses and Gloria," Gregorian  
"Decalogue Responses," Willan  
"Beatitude Responses," Gregorian  
s. "Come sweet death," Bach  
"Drop slow tears," Snow  
"Invitation and Sursum," Marbeck  
"Sanctus," Willan  
"Agnus Dei," Willan  
"Benediction and Response," Willan  
"This evening's service represents an attempt, through music, to recreate something of the reverence and significance of the event which we remember tonight—the Last Supper of our Lord."

MADGE W. CLAYTON, Mus.Dir.  
FRANKLIN SHAW, Org.  
Methodist Church, South Bend  
"World That Has Lost Its Way"  
Bach, Prelude & Fugue Em  
The Lord my Guide, Bach  
For a world that has lost, Dieterich  
Praise ye, Verdi  
Bread of Life, Christiansen  
O for the wings, Mendelssohn  
I will lift mine eyes, Sowerby  
Glory to the Trinity, Rachmaninov  
Praise ye the Lord, Mozart  
s. My Redeemer, Buck  
Ho everyone, Macfarlane

**WALTER H. KELLEY**  
\*First Presbyterian, Altoona  
*Palm Sunday Morning*

Mailly, Paques Fleuries  
Hosanna, Weinberger  
Ride on, Darst  
Wachs, Hosanna

"A Palm Sunday service without 'The Holy City,' 'The Palms,' or 'Open the gates.' This

**Alfred Greenfield**

*Conductor*

Oratorio Society of New York

Chairman, DEPARTMENT OF MUSIC  
University College - New York University

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*Mus. Doc.*

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SECOND BAPTIST CHURCH

SAINT LOUIS

**Edwin Arthur Kraft**

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Trinity Cathedral, Cleveland, Ohio  
Director of Music  
Lake Erie College, Painesville, Ohio  
Head of Organ Department  
Cleveland Institute of Music

**James Winship Lewis**

Director of Music and Organist  
Grace and Saint Peter's Church, Baltimore

Conductor  
BACH CIRCLE & HANDEL CHOIR  
Music Faculty  
State Teachers College, Towson, Maryland

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University of Chattanooga — Chattanooga, Tennessee



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can be your story, too!**

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ARE DEFENSE BONDS—  
BUY THEM REGULARLY!**



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has long been my desire; after many years, I've done it. I was told by some that it just didn't seem like Palm Sunday. I told them to stick around next year and we'd do the entire triumvirate."

ISA MCILWRAITH  
University of Chattanooga  
*Spring Festival Service*  
Krebs, Two Choral Preludes  
Grant me true courage, Bach  
The Mystery, Benjamin  
Seven Words on the Cross, Schuetz  
Christ our Passover, McIlwraith  
To Thee O Lord, Bach  
The Lamb, Hutchinson  
For the beauty of earth, Kocher  
All hail the power, R. V. Williams  
Evening Cantata, Whitlock  
Krebs, Dearest Jesus  
Hallelujah Amen, Handel

Krebs numbers done by organ and trumpet.

ROBERT M. STOFER  
\*Convenant Presbyterian, Cleveland  
*Some Morning Services*

\*Purcell, Int.-Allegro-Air  
Rejoice in the Lord, Purcell  
Hear ye, Buxtehude  
\*Franck, Cantabile  
Lord for Thy tender, Farrant  
Lord of lords, Voris  
Surely God is in this place, Priest  
Marcello, Psalm 19  
\*Titcomb, Credo  
Edmundson, Fairest Lord Jesus  
In my heart I believe, Saint-Saens  
What Christ Said, Lutkin  
Bach, Credo

\*Edmundson, Day of Light  
Edmundson, Litanies Solenne  
Light of God, ar. Shattuck  
Light of the world, Elgar  
Dubois, Fiat Lux  
\*Franck, Fantasie  
O Saviour Sweet, Bach  
Thou wilt keep him. Wesley  
McKinley, Fantasy on Trinity  
\*Sowerby, Meditation on Picardy  
Salvation is created, Tchesnokoff  
Britten, Postlude Old Hundredth  
LAUREN B. SYKES

Multnomah School of Bible  
*Choir on Tour*  
Monteverdi, Christ we adore Thee  
Gibbons, Hosanna to the Son  
Grieg, Jesus Friend of sinners  
Tchaikovsky, O praise ye God  
Judge me O God, Mendelssohn  
Christiansen, Psalm 50  
Christiansen, From heaven above  
Edmundson, None other Lamb  
Kodaly, Jesus and the Traders  
Haynes, A Prayer  
Dett, When I survey  
Bairstow, I sat down  
Mueller, A mighty Fortress  
Grieg, God's Son has made me free  
Mueller, He that dwelleth

Service done in 17 churches.  
CHARLES DODSLEY WALKER  
Heavenly Rest, New York

*Three Morning Services*  
\*Handel, Water Music Excerpts  
O Lord most holy, Franck  
Service, Willan  
Handel, Water Music Allegro  
\*Langlais, Chant de Paix  
Benedictus es, Matthews  
O praise the Name, Tchaikovsky  
Bach, Prelude & Fugue Am  
\*Martini, Preludio  
Benedictus es, Shaw  
Hallelujah Amen, Handel  
Handel, Con. 2: Allegro

**CHANGING ADDRESS?**

When subscribers change address, especially in the summer season, they will help T.A.O. office by indicating whether it is temporary or permanent. The magazine can follow its subscribers to any summer addresses if exact dates of arrival and departure are given.

**GETTING GENEROUS?**

Three newspaper advertisements of the Easter services; 1. organist's name printed directly with the minister's, in the same type; 2. organist's name with the minister's but in smaller type; 3. organists name included but nowhere the minister's. Of No. 1: "This appeared along with the advs of some 60 other churches; ours was the only one listing the organist with the clergy. One other of the 60 did list the organist, but at the bottom of the adv."

**CORRECTIONS**

Mr. Biggs' recital on Jan. p.29 was played in Chico, Tex., not Chicago.

Feb. p.44 told you an organ piece by a dead German with all too many names (we guess he is Weimar) was good to hear, but we omitted the name of the piece; it is Concerto in C.

**GOING UP**

Murder Inc. headed by Harry Truman's inexcusable hotheadedness and Dean Acheson's interference with MacArthur, now scores these figures, as of April 4, 1951, since our last report as of March 14 on Feb. p.70:

8,753 Killed,  
10,774 Missing—worse than death,  
39,023 Wounded,  
58,550 Total casualties. Grand going. We hope American families like to see their sons, fathers, and husbands butchered by socialist stupidity, for it was the majority of American families who voted Truman into his job. And, don't forget, organists are in Korea too.

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NIGHT AND DAY

**EMERGENCY SERVICE**

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## CHURCH BUDGETS

## Two New York City examples

The first is an Episcopal Church with a congregation so small that the wonder is it can keep going at all; it couldn't without the help of the diocese.

\$5,246. Total budget.

- 1,300. Clergyman,
- 360. Sexton,
- 300. Organist;
- 1,820. Operating expenses;
- 750. Missions.

The rector gets his home and its maintenance plus additional salary from the diocese. Organist has had a \$5.00 monthly raise over last year. What sort of logic is behind that \$750. missions tax on this congregation when it can't even maintain its own church in a

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vicinity that sorely needs a church? All the theory in the world isn't worth a continental if in actual practise a church proclaims to all who enter it that it's a failure? Certainly this is stupidity in high places.

The second example is a Baptist church with a healthy congregation in a good but suburban neighborhood.

\$12,705. Total budget.

- 3,600. Clergyman,
- 2,100. Sexton,
- 780. Organist;
- 75. Music—organ & piano,
- 75. Choir appreciation,
- 185. Substitutes (75-m, 65-s, 45-o).
- 60. Newspaper advertising,
- 2,485. General church-maintenance;
- 3,095. Missions.

In other words, this Church spends on its Sunday services \$2,485. But spends for outside activities of no benefit whatever to the community it serves \$3,095; does that seem intelligent? The minister presumably gets his home in addition to his salary, else how could he live on \$70. a week? Obviously the organist at \$15. a week, is an amateur using this work for pin-money. That is undoubtedly the only kind of music such a church either needs or can afford.

## ESCAPE—HOW LOVELY

He "made his first major speech as economic boss and brought bad news to the nation," said the New York Times; "he said that retail-price increases here in the next year or two were likely to be 'pretty serious'." It always happens thus when you let a man "boss" some other man's property and rights. This is socialist England's headache, but, glory be, it does not affect England's organists or organbuilders, for they never have to buy anything and those "pretty serious" price increases won't bother them at all. What fools we mortals be.

## SYMPHONY DEFICITS

\$109,200. New York Philharmonic,  
\$123,914. St. Louis Symphony,  
\$135,000. Minneapolis Symphony,  
\$138,754. Baltimore Symphony,  
\$166,465. Chicago Symphony,  
\$200,000. Los Angeles Symphony,  
\$200,000. Pittsburgh Symphony, all this from a report by J. L. Morrison in The Etude, Feb. 1951.

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